

THE ROSY CLOUDS AND THE SMILE

by

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The Rosy Clouds and the Smile
for
Orchestra
(2018)

YI-DE CHEN

Instrumentation

Woodwinds

Flute I, II, & III (Flute III doubling Piccolo)

Oboe I & II

English Horn in F

Clarinet in B-flat I, II & III

Bass Clarinet in B-flat

Bassoon I & II

Contrabassoon

Brass

Horn in F I, II, III & IV

Trumpet in C I, II & III

Trombone I & II

Bass Trombone

Tuba

Percussion

Timpani

Percussion I:

Triangle, Snare Drum, Anvil, Glockenspiel

Percussion II:

Suspended Cymbal, Gong, Bass Drum, Vibraphone

Percussion III:

Castanets, Rain Sticks, Tam-tam, Crotales

Harp

Strings

Duration: ca. 9 minutes

Performance Note

Never mute the instruments; let all the sounds decay naturally unless further instructions are given.

Score in C

- * Glockenspiel sounds two octaves higher;
- * Piccolo and xylophone sound one octave higher;
- * Contrabassoon and contrabass sound one octave lower

Program Notes

This work is divided into three main sections, with an introduction and a coda. At the macro level, the opening and the three main parts contrast with each other. At the micro level, all the sections are based on two motives – the melodic motif and the repetitive motif – each comparing the other.

The introduction is very straightforward, introducing the lyrical melodies in the first section. A long passage follows these melodies in the extremely low register and develops into a big mass. The second section, by contrast, is characterized by soft dynamics and elaborate ornaments. The third section leads the music to the unsettled atmosphere. The most notable moment in this section occurs when a short choir-like, tonal music fragment is introduced. The tonality symbolizes the conflict between agony and hope.

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Fl. I *mf* *f* *f* *ff*

Fl. II *mf* *f* *f* *ff* *f*

Fl. III *f* *ff* *f*

Ob. I *f* *ff* *f*

Ob. II *f* *ff* *f* *ff*

Eng. Hn. *f* *f* *ff* *ff*

Cl. I *f* *ff* *ff*

Cl. II *f* *ff* *ff*

B. Cl. *f* *ff* *ff* *ff* *p*

Bsn. I *f* *ff* *p* *ff* *ff* *ff* *ff*

Bsn. II *f* *ff* *p* *ff* *ff* *ff* *ff*

Cbsn. *f* *f* *ff* *ff* *ff* *p*

Hn. I & II *f* *ff* *ff*

Hn. III & IV *f* *ff* *ff*

C Tpt. I *f*

C Tpt. II *f*

C Tpt. III *ff* *ff*

Tbn. I *p* *f* *ff* *ff* *ff*

Tbn. II *f* *ff* *ff* *ff*

B. Tbn. *f* *mp* *ff* *ff* *p*

Tba. *f* *mp* *ff* *ff* *p*

Timp. *ppp* *f* *pp* *ff* *p*

Perc. I

Perc. II *f* *ff*

Perc. III *ppp* *mf* *p*

Hp. *f* *ff*

Vln. I *f* *pp* *mf* *ff*

Vln. II *f* *pp* *mf* *ff* *ff*

Vla. *f* *pp* *p* *ff* *ff* *ff*

Vc. *f* *pp* *p* *ff* *ff* *p*

Cb. *f* *pp* *p* *ff* *ff* *p*

[illegible]

90

Fl. I *f* *ff* *mf*³ *p* *mf* <

Fl. II *f* *ff*

Fl. III *f* *ff*

Ob. I *f* *ff* *ff* *mf*³ *p* ⁵

Ob. II *f* *ff* *ff*

Eng. Hn. *p*

Cl. I *f* *f* *ff* *p*

Cl. II *f* *f* *ff* *p*

B. Cl. *f* *f* *ff* *p*

Bsn. I *f* *ff* *p* ³ *p* *f* ³

Bsn. II *f* *ff* *p* *mf*

Cbsn. *f* *ff* *p*

Hn. I & II *f* *f* *p*

Hn. III & IV *f* *f*

C Tpt. I *f* *p* *f*

C Tpt. II *f* *p* *f*

C Tpt. III *f* *p* *f*

Tbn. I *p* *f* *f* *ff* *p*

Tbn. II *mf* *p* *f* *ff* *p*

B. Tbn. *mf* *p* *f* *ff* *p*

Tba. *mf* *f* *ff* *p*

Timp. *ff* *ff* *p*

Perc. I *f*³

Perc. II *p* *ff*

Perc. III *mp* *f*³

Hp. *ff* *f* *ff*

Vln. I *mf* < *f* *p*

Vln. II *f* *f* *p*

Vla. *f* *f* *ff* *p* *ppp* *p*

Vc. *f* *ff* *p* *ppp*

Cb. *ff* *f* *ff* *p* *ppp*

Snare Drum
Strainers

Bass Drum

Tam-tam

Castanets

[illegible]

250

rit.

G

Moderato

$\text{♩} = 96$

Fl. I

Fl. II

Fl. III

Ob. I

Ob. II

Eng. Hn.

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Cbsn.

Hn. I & II

Hn. III & IV

C Tpt. I

C Tpt. II

C Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

Glock.

Perc. II

Perc. III

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

